Jan + Feb 1972

RAGTIME...

UNDER YOUR HAT

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

1962 - 1972
THE RAGTIME SOCIETY Inc.
is celebrating its
TENTH
ANNIVERSARY YEAR
in the work of
PRESERVING
and
PROMOTING
RAGTIME MUSIC

It gives us a grand feeling to look back on ten years of accomplishment and, with your continuing support, to look forward to another decade of progress by THE RAGTIME SOCIETY. We thank those who have renewed their membership for 1972 and remind those who have not done so that the $5. 00 annual membership is overdue as of January 1st. each year.

The success already enjoyed by the SOCIETY did not come about by accident. An enormous amount of volunteer effort has gone into the SOCIETY'S work by a small and changing group of dedicated members. We owe them a hearty vote of thanks. During this anniversary year we hope to publish a short history of THE RAGTIME SOCIETY in THE RAGTIMER which will enable us to recognize some of the contributions that have been so willingly made in the past ten years.

Following incorporation of the SOCIETY in 1970, the officers elected were: JOHN ARPIN - President, JOHN FAIRHEAD - Secretary, and IDAMAY MacINNES - Treasurer for the term 1970 - 1971.

The current directors of the SOCIETY for the year 1971 - 1972 are: John Arpin, Jack Cuff, Jean Cuff, John Fairhead, Allen MacInnes and Idamay MacInnes. The newly elected officers for the current term are: IDAMAY MacINNES - President, ALLEN MacINNES - Secretary and JEAN CUFF - Treasurer.

Our loyal contributor Roger Hankins has turned humorist with a two-part article entitled "The Nine Lives Of Maple Leaf Rag". Part one appears in this issue. Roger shows us how to have some good fun with the magic number "nine" - and for those who take the matter seriously there is a lot to think about. Roger wrote his article in the year 1971 - As we begin the next cycle of nine we can ask ourselves "what will the year 1980 unfold?"

THE RAGTIMER is the official publication of THE RAGTIME SOCIETY Inc., P. O. Box 520, Weston, Ontario, Canada. All rights of THE RAGTIMER are reserved to the Corporation. Membership is $5. 00 per year and includes all issues of THE RAGTIMER published during the current year.

SOUNDS FAMILIAR

ROGER HANKINS

THE NINE LIVES OF MAPLE LEAF RAG

The number nine has always had a special fascination for mankind. Mathematicians call it a magic number since all the single digit numbers can be expressed in terms of 9 (5+4, 6+3, 7+2, 8+1, 9+0). Bookkeepers when trying to reconcile 2 sets of figures always check first to see if the difference is divisible by 9. Such a difference is an almost infallible indication of a transposition of numbers such as 132 instead of 123, or 1971 instead of 1917. In every-day-speech 9 suggests the ultimate as in 'dressed to the nines'. Sometimes men will go out of their way to pay homage to this number. The legendary Gordie Howe, 'Old Number Nine' of the Detroit Hockey Club, postponed his retirement from the game so that it would coincide with the 9th day of the 9th month of 1971.

No record seems to exist of how people acted on the 9th day of the 9th month of the year 999. It is known that people were convinced at that time that the world would end by the year 1000, and there were many migrations to various mountaintops all over the world at approximately this date. Of course nothing earth shaking happened on September 9, 999 but 900 years and 9 days later there did occur an event which literally stood the world on its ear, or as a poet once said "It shook the Earth's foundation". The Maple Leaf Rag was copyrighted on Monday September 18, 1899 and the next day's newspapers reported a panic on Wall Street. Observers at the time attributed this panic to rumblings of a possible Boer War but they didn't have the benefit of the hindsight that we have today. Now 72 years later we have finished 8 cycles of 9 years each and are starting the 9th cycle of 9 years in the life of Maple Leaf Rag. It would not be remiss to stop and consider how 'Destiny's Tot' has been behaving itself in all these intervening years.

The history of Maple Leaf Rag can be followed by checking each 9 year period since its birth. Only the years whose digits add up to multiples of 9 can legitimately claim to be anniversaries or birthdays for Maple Leaf Rag. These years are as follows; 1899, 1908, 1917, 1926, 1935, 1944, 1953, 1962, 1971 and, yet to come, Maple Leaf's official 9th birthday 1980. These have all been good years for Maple Leaf Rag. 1917 was a very bad year for Scott Joplin but the news of his death helped kindle renewed interest in his master work. Similarly, S. Brun Campbell died in 1953 and the executor of Joplin's musical estate died in 1962. However not all the news was bad because some good things have happened for all concerned and many of these things have happened in 1971.

The sceptics may be tempted to stop reading at this point. Yet even they may take comfort in the thought that if this is all nonsense, then perhaps some other systems of causality expounded by man which are no more logically consistent than the contents of this article must therefore be equally nonsensical. The number nine of course is not

completely distinct from the other numbers. It is one of the 3 perfect squares to be found in the single digit numbers along with 1 and 4. Consequently any mention of 9 must also include reference to its square root 3.

September 18, 1899 was one of only three days in this millenium which witnessed such a gathering of numbers which are divisible by 9. September 9th and 27th 1899 are the other two. Such a meeting of the 9's occurs only once in the same span of time that it takes Halley's Comet to make 12 trips to our part of the universe. Obviously Maple Leaf Rag had to be affected by such a concentration of 9's, and this is as good a time as any to see if and how it was affected.

Many musical compositions of 1899 represented their copyright dates in Roman numerals. When written in such a manner 1899 has 9 letters MDCCCXCIX. September has an odd affinity with the number 9. Besides being the 9th month it also has 9 letters, the only month of the year to have that many letters. Beginning with January 1st there are exactly 27 cycles of 9 days each before September enters onto the scene. 27 is merely another way of saying 3 groups of 9. September 9th, 18th, and 27th are respectively the 252nd, 261st and 270th days of the normal year. All these numbers are multiples of 9 since the sum of their digits can be divided by 9 and in this particular case all add up to 9. Leap year can change all this but since leap years only fall on even numbered years 1899 is uncontaminated by this influence.

Maple Leaf Rag was copyrighted on Monday the second day of the week. The 7 day week like the 7 tone diatonic scale cannot accomodate the number 9 unless it doubles back upon itself. The 2nd tone of the scale is changed to a 9th when it is played in conjunction with a flatted 7th. If any day of the week is to become a 9th day it obviously has to be a Monday, and the result is enough to flatten any week. Maple Leaf Rag therefore was born on the 9th day of the week, the 18th day of the month, the 261st day of the year, the 9th month of the year, the 99th year of the century following 18 complete centuries of the Christian era. All these numbers are multiples of 9. The only thing missing is the 36th week of the year which is claimed by September 9th. This last day however does not fall on the 9th day of the week. Not surprisingly the most impressive passage in Maple Leaf Rag is built around a series of 9th chords, but more about that later.

Maple Leaf Rag is now enjoying its 9th life and although some stars glow their brightest just before fading away it seems more likely that Maple Leaf will enjoy at least 9 times 9 lives. A quick review of the Maple Leaf birthdays will show that 1908 marked the start of its 2nd life and from this point on Scott Joplin gave John Stark no more new compositions. All Joplin rags published by Stark after 1908 were written prior to this break between the two men. Maple Leaf Rag could now get along without both guardians hovering over it although they in their turn were reluctant to get along without the Maple Leaf Rag. 1917 saw the demise of Scott Joplin after 3 complete months covering 90 days, and John Stark lived long enough to see Maple Leaf Rag safely past its 3rd birthday. 1926 was the occasion of this 3rd birthday and Maple Leaf Rag got an unexpected birthday present in the form of a copyright renewal. Under normal circumstances this new copyright should have been effected the following year 1927, but the 9 year cycles were not about to be thrown off course. Ragtime historian David Jasen is my authority here that Maple Leaf was indeed recopyrighted in 1926. As a personal aside I might say that I myself would prefer that Maple Leaf Rag were recopyrighted in 1927 since my date of birth is September 18, 1927. However, Maple Leaf Rag follows its own destiny and is

unconcerned with the feelings of mere mortals.

The next 3 birthdays are distinguished by the fact that there were at least 2 recordings made of Maple Leaf Rag in each year of 1935, 1944, and 1953. 1962 still stands out in memory. THE RAGTIME SOCIETY was founded that year and as a double birthday present to Maple Leaf Rag the RAGTIME REVIEW in St. Louis was founded and featured a fine musical analysis by Trebor Tichenor of Maple Leaf Rag in the October 1962 edition of the Ragtime Review. The St. Louis Ragtimers recorded in that year and Max Morath's TURN OF THE CENTURY T. V. series included an episode on classic ragtime.

1971 has been a really monumental year for Maple Leaf Rag and for Scott Joplin. Dave Jasen is responsible for the incredible Herwin Record's 401 THEY ALL PLAYED THE MAPLE LEAF RAG. Included on this record are 15 recordings of Maple Leaf Rag, all of historical interest and no less than 9 of these performances are piano solos. These recordings cover a period of 63 complete years from 1907 through 1969 enough to cover 7 birthdays. Mike Montgomery and Treb Tichenor have collaborated on 2 Lp's of Joplin piano rolls including Biograph Album BLP1006Q whereon Joplin comes alive playing his own works including two versions of Maple Leaf Rag. Mike's liner notes on this album are dated 54 years to the day following Joplin's death. The other Joplin Lp of piano rolls, Biograph BLP1008Q was recorded September 18, 1971, 72 years to the day from the original copyright of Maple Leaf Rag.

The publication by the New York Public Library of THE COLLECTED WORKS OF SCOTT JOPLIN edited by Vera Brodsky Lawrence was another major event of 1971. In connection with this publication the first concert ever devoted exclusively to Joplin's music since his death was held in the Lincoln Center complex October 22nd 1971. As for the 3 soloists, they all played the Maple Leaf Rag as an encore although Mary Lou Williams insists she played a piece her mother taught her called FANDANGO, but in her modern jazz style it sounded like Maple Leaf Rag 'dressed to the nines'. The other two soloists were the classically trained Joshua Rifkin and Bill Bolcom whose recordings of Joplin on the Nonesuch Label have sent earth tremors all over this land in 1971. Nonesuch would have been a good title for a Joplin Rag since it means the same thing as Nonpareil and Paragon. The word comes from ancient Rome, the home of the 'Nine Gods' where None stood for the 9th hour and Nones indicated the 9th day before the Ides. An exhibition of sheet music was on display in connection with this concert and one such Nonesuch was a copy of the original Sedalia edition of Maple Leaf Rag from Mike Montgomery's collection.

This birthday year just ending has also seen a 4th edition of the ragtimers 'bible' THEY ALL PLAYED RAGTIME plus a feature article in the New York Times Sunday music section. The Times also reviewed the October 22nd concert and Newsweek Magazine gave a full page spread to this same concert. National exposure has been given to ragtime and Joplin in musical magazines all throughout 1971 and Audiophile records advertises the complete works of Joplin and urges one and all to join the growing Joplin cult. As the year ends we can say along with Mel Tormé (no pseudonym of Neil Moret who supposedly arranged ORIGINAL RAGS) "1971, it was a very good year".

A bow should be extended to that gracious lady TREEMONISHA who timed her first complete performance so as to follow Maple Leaf's birthday and not steal any of its thunder.

In addition to the Maple Leaf calendar of 9 year periods there are two other 9 year calendars making a total of 3 altogether. There is the Scott Joplin calendar in the 99th year of which the MAPLE LEAF CLUB was founded in Los Angeles, and there is the Ragtime calendar which uses 1897 as the year 1. This is the year of Mississippi Rag and also the year Maple Leaf Rag was supposedly written. The first two editions of THEY ALL PLAYED RAGTIME came out in the years 54 and 63 of this calendar. Another event of this year 54 was the publication by Melrose Music Corp. of THE RAGTIME FOLIO an album of 9 classic rags headed by the indomitable Maple Leaf and for more than a decade this was a ragtimer's only source of supply.

Maple Leaf Rag strongly affected everyone and everything that came in contact with it. Thus the 9 influence is bound to affect the Ragtime movement and Scott Joplin if only indirectly. One has to look beneath the surface to see this influence in Joplin. Maple Leaf, naturally, has 9 letters. Scott Joplin has 11 letters but a closer look will show that there are 9 different letters in the name Scott Joplin. Joplin was born in 1868, which is not a multiple of 9 but indirectly the influence is there since it is the 18th year following mid century. Joplin's date of birth 11/24/68, using the stateside formula of listing the month first has nothing to do with 9 but does show an orderly arrangement of numbers and Texarkana may have some influence with 9. Joplin's initials follow respectively the 9th and 18th letters of the alphabet so obviously some influence is present though not as much as would have been the case if his initials had been the 9th and 18th letters. Joplin died in his 49th year a conjunction of two perfect squares.

The cover of the famous 3rd edition of Maple Leaf Rag gives 9 different representations of Maple Leaf; 7 pictorial and 2 printed. The publisher John Stark has 9 letters and even the two cities of publication can't escape the all encompassing power of 9 residing in Maple Leaf Rag. They are both printed in such a way as to spell out 9 letters, Sedalia, Mo. and St. Louis, Mo.

The foregoing relationships between Maple Leaf Rag and the number 9 are of interest mainly to numerologists. According to numerologists the number 9 has something to do with good and evil. But there are two other relationships not touched on yet in this connection. One is religious and the other is musical. There is the aforementioned 'Nine Gods of Rome', and also, the 99 names for 'Allah'. September holds many holidays for one of the world's oldest religions. One of these holy days is Yom Kippur or Atonement-day, both words of 9 letters. But this is going far afield. Although the Maple Leaf Rag reaches the higher mystical regions of cloud 9 it does have its down to earth appeal and this is of more interest to ragtimers.

A complete musical analysis of Maple Leaf Rag centering around the influence of 9 is not only possible but desirable and even necessary because unless the 9 influence is manifested in the music itself then all these relationships between Maple Leaf Rag and number 9 are a mere outward flow of 'hot air', signifying nothing. But beginning with the $E^{\flat}$ octaves of the first line and ending with the repeated keynote in the last line Maple Leaf Rag abounds with various configurations of 9 and may justly be considered a worthy successor to Beethoven's last symphony which, like Maple Leaf Rag is at one and the same time a musical 'Ode to Joy' and a symphonic tribute to number 9.

(NEXT: A SYMPHONY OF NINES)

RECORD REVIEW

by
TEX
WYNDHAM

Herwin 401 'They All Played The Maple Leaf Rag'

Available @ $5.95 postpaid, from Herwin Records Inc., P. O. Box 306,
Glen Cove, New York 11542.

Ragtime is commonly thought to be a relatively structured musical form, at least when compared with other styles of American non-classical music, such as jazz or blues. With its multiplicity of strains, intricate melodic lines and fast-changing harmonic structure, it might be thought that classic ragtime tends to limit the amount of creativity and personal interpretation that can be put into a performance without changing the essential nature of the piece. This enjoyable Lp gives the lie to all that.

Ragtime pianist and historian David A. Jasen has here assembled fifteen different performances of 'Maple Leaf Rag' by artists of unquestioned importance and ability in the ragtime and jazz fields. Instead of being the study in monotony that one might expect from such a project, the Lp presents such a variety of approaches to Scott Joplin's immortal composition, and performances of such overall high quality, that it provides quite pleasurable listening not only for historians of the music, but for anyone who likes good ragtime and traditional jazz.

The set opens with two piano solo performances of the tune by Jelly Roll Morton, taken from the 1938 Library of Congress recordings. In the first, meant to represent St. Louis style ragtime, Jelly demonstrates an uncanny ability to play in a basically different style from his normal one and still turn in a satisfying performance. Jelly's 'St. Louis style' is fast and with relatively little dynamics, but it has plenty of bottom and stomps right along. He follows that with 'Jelly Roll style', and turns in a flexible, slower version that builds well to a gutty ride-out chorus.

Part of the theory in putting together several versions of the same tune has to be that the tune itself is of sufficient stature that important musicians will want to play it and will be able to do something individualistic with it. This point is weakened by inclusion of performances by musicians who do not have the tune in their current repertoires, because what we hear is not a conscious interpretation of the song, but instead a grab-bag effort to remember the tune while playing it in sufficient degree to make it recognisable and still do a good job.

The next three tracks, solos by Willie 'The Lion' Smith, James P. Johnson and Eubie Blake, suffer from this problem. The Lion's effort is a miserable failure, revealing all too clearly that he did not remember the number and did not enjoy playing it; in fact, he winds up tossing in a lot of corny devices, adding vocal comments expected to deceive the listener into believing that the corn represents examples of some other styles of playing. Blake's track has its moments, but it isn't well recorded and is chiefly of interest because it has never previously been released. James P., however, rises to the occasion, spinning out richly creative, driving piano which manages to remain firmly

in the ragtime idiom; it's really amazing that such a high-quality solo could be turned out in an off-the-cuff manner (only James P.'s substitution of the 2nd strain of Scott's 'Frog Legs Rag' for the trio of 'Maple Leaf' reveals his unfamiliarity with the song). Clearly these tracks, recorded in 1957 (Smith), 1969 (Blake) and 1946 (Johnson) are included here primarily on the basis of the performers' reputations.

Side one closes out with two delightful tracks of first-rank historical and musical interest. Vess L. Ossman's jaunty banjo solo, recorded in 1902 accompanied by Prince's Band, bursts with good spirits. The W. C. Handy Orchestra's 1917 recording of 'Fuzzy Wuzzy Rag', obviously a steal from 'Maple Leaf', is not only of significant historical importance as just about the only available track by Handy's band, but also displays a well-integrated, peppy ensemble style.

Flipping the record, we first encounter a 1932 recording by Sidney Bechet's New Orleans Feetwarmers, featuring Hank Duncan on piano. There is a lot of flashy playing here, but the track is taken too fast and has a rushed, over-frantic feel to it.

Next up is the real sleeper on the Lp -- a 1934 track by Earl Hines' big band. Here we have a band set firmly in the swing era, led by a pianist whose style has always been somewhat ahead of its time, transforming Joplin's turn-of-the-century rag into a swing classic while remaining faithful to the basic conception of the tune. Hines' meaty, brilliantly executed solos (one on each strain) bristle with imagination, and the rest of the band supports him with an approach that is both hot and relaxed. And yet, at all times, one is never in doubt as to just what melody is serving as the springboard for all this marvelous improvisation. This track has to be heard to be believed.

Tommy Dorsey and his Orchestra are a bit stilted in their 1936 try at 'Maple Leaf', and the track is weakened by too much use of clarinet lead. The band starts to catch fire toward the end, but not enough to redeem the track.

Returning to the piano solos, we find Willie Eckstein, a white 'novelty' pianist, whose 1923 recording exhibits impressive technical virtuosity and clever use of the 'tricks' commonly employed by novelty pianists of the day. Hank Duncan returns, in a 1944 trio setting this time, and his track points up what it must have been like for men like Duncan and Cliff Jackson to have been contemporaries of, and playing in the same style as, keyboard giants like Johnson, Waller, and Smith; Duncan does his usual excellent job, but his prepared arrangement is still enough short of what Johnson did so offhandedly on side one that I come out of Duncan's track wanting to hear Johnson again.

The Lp closes with tracks featuring three of the best pianists to come out of the ragtime revival of the forties, Paul Lingle, Don Ewell and Ralph Sutton. Lingle, poorly recorded during a 1958 club job, plays in a seemingly effortless manner but with plenty of bite and build. Ewell also turns in a relaxed, swinging, medium-tempo solo. Sutton, in a 1950 track featuring a brief lead-in and out chorus by Eddie Condon's band, really takes charge, moving at breathtaking speed through a beautifully articulated performance supported by a left hand that generates enough hot rhythm for three bands.

The Lp is well-produced, featuring a cover that is taken from the second edition of 'Maple Leaf Rag', including the Joplin photo, and containing carefully researched and interesting liner notes (which use, by the way, the extremely helpful tool of indicating the years of birth -- and death, if applicable -- of everyone mentioned therein). If the Lp has its weak spots, they are few and not serious enough to mar one's enjoyment of the record. Lots of good music here.

ADVANCE NOTICE

THE RAGTIME SOCIETY BASH - 1972

To be held at the CARA INN
Toronto, on the weekend of
Saturday, October 14, 1972

It is expected that the arrangements will closely follow those made at the same location for the successful bash of 1971.

RESERVE THE DATE NOW ON YOUR
CALENDAR OF "MUST" EVENTS
FOR THE FALL SEASON

The next three pages offer a pictorial account of some of the 1971 bash events. We received many unsolicited but welcome compliments from members. Here is a sampling:

Ben Conroy, Texas - "I hope to be able to get to all the future bashes".

David Jasen, New York, N. Y. - "My appreciation..... for making this year's bash the finest yet".

Herbert Ellinwood, Canadaigua, New York - "I was at your bash..... and enjoyed it so much".

James Gatza, Malvern, Pa. - "Sincere congratulations..... Your hospitality and informality made me feel welcome".

Jim Bagnall, M. D., Ottawa, Ontario - "Thank you..... for the excellent arrangement this year. Wish you many more".

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* FINAL NOTICE
*
* $5.00 - RENEWAL OF MEMBERSHIP - 1972
* IS OVERDUE AS OF JANUARY 1st.
*
* THOSE MEMBERS WHO HAVE NOT AS
* YET RENEWED ARE URGED TO DO SO
* IMMEDIATELY.
*
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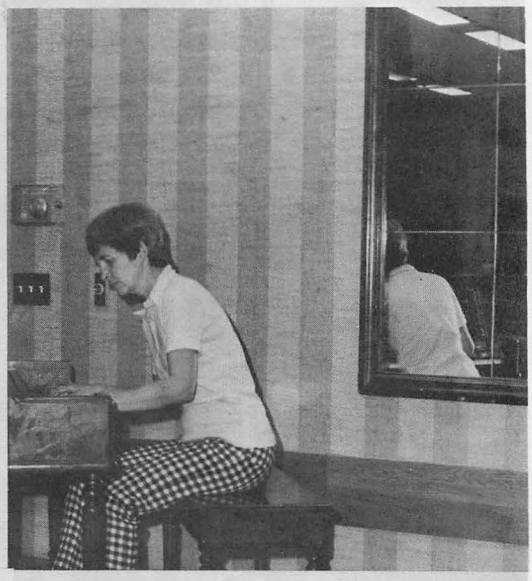
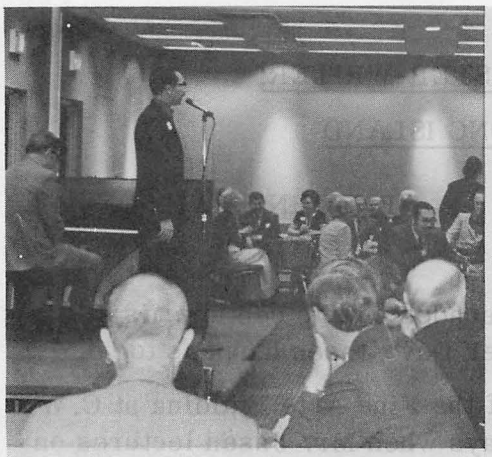


1. TEX WYNDHAM / EUBIE BLAKE
2. JOHN ARPIN
3. ELI KAUFMAN / TEX WYNDHAM
4. GERRY VONDY
5. KERRY (PRICE) GOWER
6. MERRYWILLIAM NEWLAND

1. RUSSELL STETTLER
2. TOM NOEL
3. GORDON SHEARD
4. DAVID JASEN
5. JOHN ARPIN / HENRY CUESTA
6. PHIL STOCK / HARVEY ROEHL



1. THE PEEL ROOM
2. THE GUILD HALL
3. DAVE FLOWITT
4. BEN CONROY
5. ROGER HANKINS
6. EUBIE BLAKE

Published in The New York Times, Sunday, November 14, 1971.

DAVE JASEN, A LECTURER-BROADCASTER-WRITER, LEADS RAGTIME REVIVAL ON LONG ISLAND

By JOHN S. WILSON

Ragtime, which flourished during the first two decades of this century, is still vital today on Long Island, half a century later, wherever Dave Jasen happens to be.

Ragtime is the topic of discussion in room 105 of the Fine Arts Building at C.W. Post College at noon on Mondays, Wednesdays and Fridays when Mr. Jasen lectures on the history of American popular music. In addition, ragtime hits the Long Island airwaves every Tuesday night at 8:30 when his radio program, "Ragtime and Riverboat Jazz," goes out over WCWP-FM, 88.1. And it is particularly prevalent in Mr. Jasen's apartment in Flushing where he, his wife Susan and their 5-year-old son Raymond are surrounded by records, tapes, sheet music and books.

Mr. Jasen is no relic of the Ragtime Era. He is 34 years old, an activist in a currently expanding revival of interest in this basic American musical form.

"People are now viewing ragtime as a classical music," he said.

"It's taken them 40 years to get used to it but now it's respectable. It's happy, uplifting, zesty, gay. It always was. But in today's trying times, it's a welcome relief."

Mr. Jasen, a big, garrulous man with a luxurious black mustache, has no doubt of his own position in the resurgence of ragtime. An article he wrote, succinctly titled "Ragtime Explained," which appeared in the October-November, 1971, issue of "Storyville," an English jazz magazine, is, he says confidently, "the most important article ever written on ragtime."

Now Mr. Jasen and Trebor Tichenor, a ragtime scholar and pianist who plays at the Goldenrod Showboat in St. Louis, are planning to write a ragtime encyclopedia, a task that will occupy them for five or six years and which will be started as soon as Mr. Jasen gets his recently completed "Ragtime Discography," the first book of its kind, onto the presses.

Mr. Jasen describes himself as "a professional pianist, composer of rags and student of ragtime for 22 years who has read everything there is on jazz and ragtime through 1965."

He discovered ragtime when he was a sixth grader in Long Beach who had been studying classical piano for 11 years. Twirling the radio dial one night, he stumbled on a Midwestern station playing a kind of music that he had never heard before.

"I fell in love with it," he recalled. "The announcer used the word 'ragtime.' So the next day I went to a record store and asked if they had 'anything on ragtime. 'They gave me Winifred Atwill's 'Black and White Rag' and Russ Morgan's 'Spaghetti Rag,' which was essentially the same tune. I was hooked."

At American University in Washington, he gave ragtime "concerts" in the Great Hall every night for four years, from 1955 to 1959. "That was my practice time," he

explained, "but I always had an audience."

Since then, while working in television, education and public relations, he has performed occasionally at parties.

Mr. Jasen is now working for an advanced degree at the Graduate Library School at C. W. Post and teaching two courses in broadcasting as well as his popular music course.

His radio program was started as an adjunct to the course, to give students an opportunity to hear more ragtime on records. On Tuesday he will do his first live show, presenting Bill Samon, a student who plays ragtime on guitar.

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REMEMBER THE STEAM PIANO!

The July / August 1971 issue of "THE JAZZ BLAST" carried an informative and interesting article entitled MUSICAL SOUNDS ALONG THE RIVER by William G. Patterson. The following is an extract:

The golden era of steamboats on the Mississippi river and its major tributaries contributed to the musical enlightenment of mid-America in at least four different ways by introducing original Negro roustabout songs, the steam calliope, the river Showboat, and Dixieland dance bands.

The "steam pi-anna" or calliope was another riverboat innovation to attract paying customers, and to say the least it spoke with authority, because on a calm evening it could be heard for miles. One of the earliest installations was aboard the MELNOTTE on the Ohio river in 1859. This was a crude affair, consisting of a U-shaped steam pipe fitted with a series of lever-operated valves, topped by various sized steam whistles for the different notes. The lever on each whistle valve was connected by a wire to the keyboard which used solid brass keys. The entire contraption was usually mounted cross-wise on the roof so that the steam would blow away from the keyboard, but when the boat was tied up at a landing a capricious wind usually blew the steam over the calliopist, drenching him with hot condensation so that a raincoat was standard wearing apparel. It had to be a stroke of sheer genius which caused the calliope inventor to reason that if every tune was played in the key of "C" he could dispense with D-flat, E-flat and G-flat, thereby eliminating three whistles per octave! Since many of the early calliope players were self-taught anyway, the omission of three notes went virtually without notice, but imagine the consternation of a pianist or organist when confronted with such a monstrosity and trying to coax a tune from that crazy keyboard!

The showboats brought music, comedy and drama to the most remote river towns, and the RIVER QUEEN, GOLDEN ROD, COTTON BLOSSOM, FRENCH'S NEW SENSATION, and the EISENBARTH-HENDERSON floating theaters did yoeman service in this respect.

A TIP OF OUR HAT

TO AN OLD & CONSTANT FRIEND OF RAGTIME

"Q. R. S. PLAYER PIANO ROLLS"

On the back cover of this issue we reproduce the title page of the "Q. R. S. Player Roll Catalog". For more than seventy years, commencing with a humble beginning as part of the Melville Clark Piano Company at Chicago, and later as a separate Company, Q. R. S. became and continues to be the leading producer of player piano rolls. In 1926, the peak year of piano roll popularity, Q. R. S. sold nearly ten million rolls.

The Q. R. S. Music Co., like many firms, fell upon hard times following the stock market crash of 1929 and it looked like the end. Mr. Max Kortlander who had joined the business under Mr. Lee S. Roberts, decided to risk his savings in what proved to be a successful venture. In 1931 he bought control of the sinking company and moved the business to New York. A reduced but steady demand for piano rolls continued and Mr. Kortlander, prior to his death in 1961 at the age of 71, had the pleasure of seeing the beginning of an upsurge in the demand for piano rolls.

Mr. Ramsi P. Tick who had been manager of the Buffalo Philharmonic Orchestra was the proud possessor of two player pianos and a very large collection of piano rolls. He developed the same enthusiastic vision as the late Max Kortlander and in 1966 completed negotiations for the purchase of Q. R. S. Music Rolls Inc., thus converting a hobby interest into a full-time occupation. Mr. Tick then moved the production activities from New York to Buffalo. Today, the total catalog contains more than 3000 different piano roll titles. Mr. Tick welcomes plant tours on a scheduled time basis. The company is now located at:

1200 Niagara Street,
Buffalo, N. Y. 14213
U. S. A.

One unsolved mystery is the original meaning of the letters "Q. R. S.". An early advertisement used the slogan "Quality, Real Service" but this cannot be looked upon as a conclusive explanation.

We remind interested SOCIETY members that many ragtime piano rolls continue to be available from Q. R. S. along with other related rolls. If you cannot order on a local basis then write directly to Q. R. S. Music Rolls Inc. for information and prices.

Here is a sample listing of rolls by number and title taken from the 1971 Catalog. Use the Q. R. S. Catalog for ordering purposes to ensure correctness of data and pricing.

9180	Alabama Jubilee
3070	Alexander's Ragtime Band
21007	At A Georgia Camp Meeting
1738	Baltimore Buzz
8825	Black And White Rag

5719	Bugle Call Rag
164	Darktown Strutters Ball
8460	Dill Pickles Rag
10-352	Dizzy Fingers
9700	Down Home Rag
9699	Eccentric
9762	Frog Legs Rag
8955	Hello! Ma Baby
8854	Ivory Rag
8572	Johnson Rag
9595	King Porter Stomp
10-353	Kitten On The Keys
8706	Little Rock Getaway
7308	Maple Leaf Rag (J. L. Cook)
9725	Maple Leaf Rag (Scott Joplin)
3269	Milenberg Joys
9001	The Minstrel Man
8829	Noodlin' Rag
9565	The Oceana Roll
7085	Ragtime Cowboy Joe
8807	Ragtime Melody
9978	St. Louis Rag
9000	Sapho Rag
9497	Scott Joplin Med. No. 1. (Fig Leaf Rag / Sensation Rag)
9857	Scott Joplin Med. No. 2. (The Entertainer / Joplin's New Rag)
8815	Snow Deer Rag
8641	Spaghetti Rag
9967	Temptation Rag
9584	That's A Plenty
9889	That Ticklin' Rag
5353	Tiger Rag
1188	12th Street Rag

Selections From Higher Priced Rolls

Played by James P. Johnson

Q129	Carolina Shout
Q131	Eccentricity
Q130	Harlem Strut

Played by "Fats" Waller

Q151	18th Street Strut

Played by Charles L. Johnson

Q102	Dill Pickles Rag

INFORMATION DIRECTORY

As a service to members we selectively list, as information only, the names of other organizations or publications having an interest in Ragtime and/or the development of Traditional Jazz and Blues. The SOCIETY recognizes that the listing is by no means complete and does not guarantee the accuracy of the particulars given herein.

CODA MAGAZINE - Canada's Jazz Magazine - Editor is John Norris - This magazine is published regularly and has wide readership. Offers records for sale.

Coda Publications, P. O. Box 87, Station J, Toronto 6, Ontario, Canada.

THE JAZZ BLAST - A regular publication dedicated to the preservation of Big Bands and Traditional Jazz - Editors are Marv. Edwards, John Smith and Ed. Sullivan.

The Jazz Blast, 614 Idora Avenue, Mt. Ephraim, New Jersey, 08059, U. S. A.

JAZZ REPORT MAGAZINE - The Record Collector's Magazine - Editor is Paul E. Affeldt - This has been a popular magazine for many years. The publishing schedule calls for 6 issues per year, approximately Bi-monthly. Also makes extensive record offerings.

Jazz Report Magazine, P. O. Box 476, Ventura, California, 93001, U. S. A.

MUSICAL BOX SOCIETY (International) - Organized 1949 - Joining this society is a must for collectors of music boxes, reproducing pianos, band organs, orchestrions, nickelodeons and other mechanical musical instruments.

Music Box Society, Secretary: Mrs. C. W. Fabel, 1765 East Sudan Circle, Greenville, Miss. 38701, U. S. A.

NATIONAL SHEET MUSIC SOCIETY - Founded for the increase and dissemination of knowledge about America's music - Issues a monthly newsletter (except July & August) Of interest to collectors of sheet music.

National Sheet Music Society, Box 2235, Pasadena, California, 91105, U. S. A.

THE RAG TIMES - This excellent publication of the MAPLE LEAF CLUB is available to its members on a regular basis. The club is dedicated to the Preservation of Classic Ragtime. Has interests in common with our own Society.

The Maple Leaf Club, 5560 West 62nd Street, Los Angeles, California, 90056, U. S. A.

THE TALKING MACHINE REVIEW - Editor is Ernie Bayly - A regularly published English magazine having international appeal.

The Talking Machine Review, 19 Glendale Road, Bournemouth, BH6 4JA, England.

NOTICE TO MEMBERS OF THE RAGTIME SOCIETY Inc.

We are thinking of repeating the "Information Directory" from time to time. Please advise the names and particulars of any omitted organizations or publications which clearly merit inclusion.

SOMETHING DOING...

JOHN ARPIN - at the Waldorf-Astoria, 8:30 p. m. to 12:30 a. m. in Toronto.

JOHN MADDOX - at the Cherry Creek Inn, Denver, Col., Feb. 14th for 5 weeks, Holiday Inn, Yakima, Wash., for the following 6 weeks.

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, Detroit, Mich., Fri. Nights.

MAX MORATH - on the road with his show "At The Turn Of The Century."

CHARLIE RASCH - & "Sister Kate" with the Jacktown Jazz Band, at Bill Cones' Downstairs Saloon, Jackson, Mich., Fri. & Sat. Nights.

TREBOR TICHENOR - and the Saint Louis Ragtimers can be heard on The Goldenrod Showboat in St. Louis, Missouri.

PETER TURNER - with the Apex Jazz Band, at the Sword In Hand, Bury, St. Edmund's, England.

TERRY WALDO - at Deibel's Restaurant, German Village, Columbus, Ohio, Wed. & Thurs. Nights.

TEX WYNDHAM - and The Red Lion Jazz Band, at The Surry Restaurant, 1100 Philadelphia Pike, Wilmington, Del.

PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

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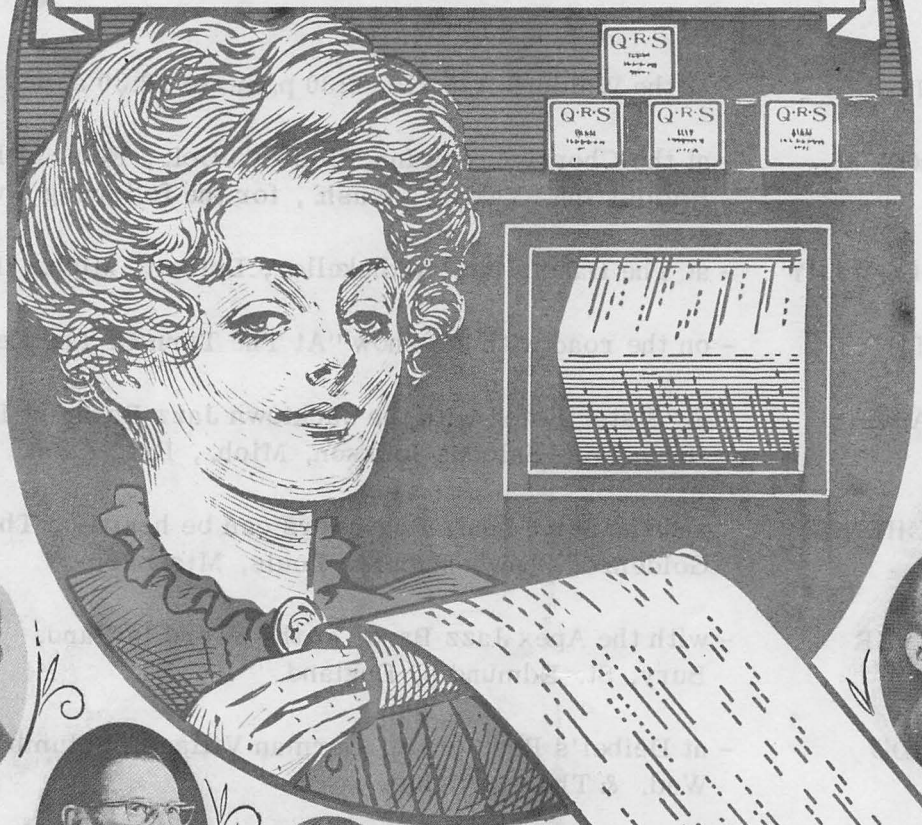

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